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LEE

Op. 31

Forty
Melodic and Progressive
Etudes
For Violoncello

(LEO SCHULZ)

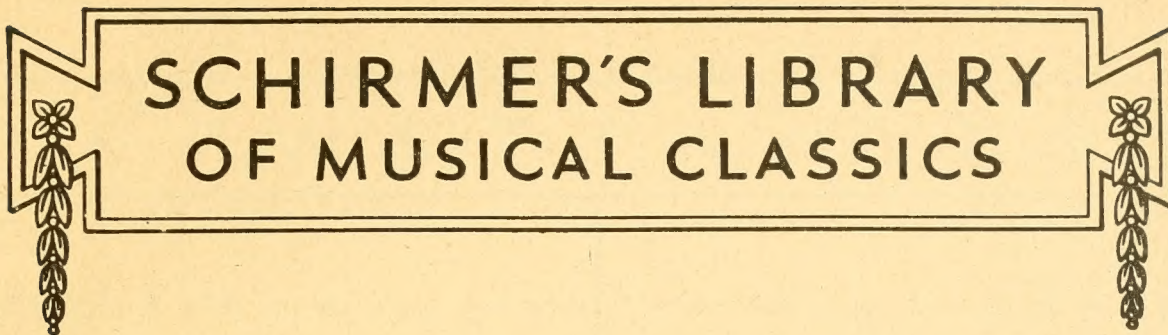
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SEBASTIAN LEE

Op. 31

4 Études, Violoncello, op. 31

Forty Melodic and Progressive Études

For Violoncello

Edited and Fingered by

LEO SCHULZ

Book I contains a Biographical Sketch of the Composer by

RICHARD ALDRICH

IN TWO BOOKS

Book I (Nos. 1-22) — Library Vol. 639

Book II (Nos. 23-40) — Library Vol. 640

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New York

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SEBASTIAN LEE

SEBASTIAN LEE was the eldest and most brilliant and distinguished of three musical brothers, natives of Hamburg, though bearers of an English name. Like his brother Louis, he devoted himself to the 'cello, and became one of the most prominent of the solo performers upon that instrument, known alike in Germany and France. He was born at Hamburg in 1805, and studied with J. N. Prell, who was himself a pupil of the great Bernhard Romberg. His first appearances as a solo cellist were made in 1830, in concerts that he gave at Hamburg and Leipzig. Then he set out upon a tour, visiting Cassel and Frankfurt, and arriving in Paris in 1832. There he achieved a brilliant success at his concerts in the Théâtre Italien. In 1836 he gave several concerts in Paris with Gusikow, that singular genius, who excited the musical world of the 30's so greatly by his performances upon the "Strohfiedel,"—an instrument something akin to what is now known as the Xylophone, composed of strips of fir wood resting on a framework of straw. It seems to-day like a curious episode in the career of a dignified virtuoso of the position to which Lee aspired; but it is only necessary to read the contemporary comments upon Gusikow's performances to appreciate the situation. The fastidious Mendelssohn wrote enthusiastically of him as "a true genius,"

a "real phenomenon, who is inferior to no player on earth in style and execution;" Fétis, the musical Brahmin, called him "a prodigious talent," and wrote with equal enthusiasm of the admirable instinct that taught him the means of producing from his strange instrument the accents of expression and passion. Lamartine and Michaud were among his patrons, and he was much encouraged by the violinist Lipinski.

Lee then betook himself to London; but soon returned to Paris, where he made his home for the next thirty years, being till 1868 solo violoncellist at the Grand Opéra. Retiring in that year, he returned to his native Hamburg, where he spent the remainder of his days. He died there on January 4, 1887.

Like most other virtuosos, Lee published many pieces designed to exploit a virtuoso's powers upon his instrument—variations, fantasies upon operatic themes, divertissements, etc. More important are his numerous compositions intended for purposes of instruction, many of which were primarily written for the use of the Conservatoire at Paris, including a number of duos for two violoncellos entitled "École du Violoncelliste." His "Method" for the 'cello is one of the most widely used of all such instruction books.

RICHARD ALDRICH.

Forty Melodic and Progressive Études.

▣ Down-bow.
▤ Up-bow.

SEBASTIAN LEE. Op.31, Book 1.

1. Exercise in the broad style of bowing.

Andante.

2. Exercise on the Legato.

Allegro moderato.

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After playing 1st finger L.H. 181

Handwritten musical notation on four staves in bass clef, key of D major. The notation features various slurs, ties, and fingerings (1, 2, 3, 4). The first staff has a '4' above the first measure. The second staff has a '3' above the fourth measure. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure and a '4' above the fifth measure.

Shift in "NOTHING."

3. Melodic Exercise.

Allegretto.

SI

Handwritten musical notation on ten staves in bass clef, key of D major. The notation features various slurs, ties, and fingerings (1, 2, 3, 4). The first staff has a '4' above the first measure. The second staff has a '4' above the first measure. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure. The fifth staff has a '4' above the first measure. The sixth staff has a '4' above the first measure. The seventh staff has a '4' above the first measure. The eighth staff has a '4' above the first measure. The ninth staff has a '4' above the first measure. The tenth staff has a '4' above the first measure.

D-str.

4. Scherzo.

Allegretto con moto.

This musical score is for a piece titled "4. Scherzo." in the tempo "Allegretto con moto." It is written for a single melodic line in bass clef, 3/4 time. The score consists of 12 staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous slurs and phrasing marks throughout. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are several dynamic markings, including "V" (forte) and "V (piano)" (piano). The score ends with a final note on the twelfth staff.

5. Exercise on the Legato.

Allegro con moto.

This musical score is for a piece titled "5. Exercise on the Legato" in bass clef, 6/8 time, marked "Allegro con moto." The score consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4 above the notes. A section of the score, starting on the 10th staff, is marked "G-str." and includes a double bar line. The piece concludes with a final cadence on the 12th staff.

Allegro.

6. Melodic Exercise.

6. Melodic Exercise. (Allegro, G major, 2/4 time)

Moderato.

7. Exercise on the Legato.

7. Exercise on the Legato. (Moderato, B-flat major, 3/4 time)

espressivo

D-str.

A page of musical notation for a piano exercise, featuring four staves of music in bass clef. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The first staff has a key signature of one flat and a 2/4 time signature. The second staff continues the exercise with similar patterns. The third staff shows a change in the melodic line. The fourth staff concludes the exercise with a final cadence. The page is numbered '1' in the top right corner.

Allegro non troppo. 8. Exercise for the Right ~~Hand.~~

8

Moderato.

9. Melodic Exercise.

G-str.

D-str.

D-str.

A-str.

Allegretto.

10. Rondo.

Allegretto.

10. Rondo.

9

This musical exercise consists of six staves in G major (one sharp). It features a variety of rhythmic patterns and fingerings. The first staff begins with a quarter rest followed by eighth and sixteenth notes. The second staff includes a triplet of eighth notes. The third staff has a quarter rest followed by eighth notes. The fourth staff features a triplet of eighth notes. The fifth staff includes a triplet of eighth notes. The sixth staff ends with a quarter rest followed by eighth notes.

11. Melodic Exercise.

Allegretto con moto.

This melodic exercise consists of ten staves in B-flat major (two flats). It features a variety of rhythmic patterns and fingerings. The first staff begins with a quarter rest followed by eighth notes. The second staff includes a quarter rest followed by eighth notes. The third staff features a quarter rest followed by eighth notes. The fourth staff includes a quarter rest followed by eighth notes. The fifth staff features a quarter rest followed by eighth notes. The sixth staff includes a quarter rest followed by eighth notes. The seventh staff features a quarter rest followed by eighth notes. The eighth staff includes a quarter rest followed by eighth notes. The ninth staff features a quarter rest followed by eighth notes. The tenth staff includes a quarter rest followed by eighth notes.

12. Exercise for the Right Wrist.

Allegro.

leggero

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. It contains ten staves of music. The first staff begins with the tempo marking 'Allegro.' and the dynamic marking 'leggero'. The music consists of various exercises for the right wrist, featuring slurs, fingerings (1, 2, 3, 4), and rests. The exercises are arranged in a sequence that progresses through different fingerings and slurs, with some measures containing multiple slurs and fingerings. The final measure of the tenth staff ends with a double bar line.

This page contains ten staves of musical notation for a bass line. The key signature is G major (one sharp, F#). The notation is written in a single melodic line on a five-line staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingerings (1, 2, 3, 4) are indicated above many of the notes. The notation is arranged in ten horizontal staves, each containing several measures of music. The final staff concludes with a double bar line and a final note.

13. Theme and Variations.

Andante.

The Theme section consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The first staff begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The word 'dolce' is written below the first staff. The music features various fingerings (1-4) and articulations (accents, slurs). The section concludes with a final cadence on the fourth staff.

Var. I.

Var. I. consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat. The tempo is 'Andante'. The word 'legato' is written below the first staff. The variation is characterized by continuous sixteenth-note passages and slurs. It includes various fingerings (1-4) and articulations (accents, slurs). The variation concludes with a final cadence on the tenth staff.

Var. II.

Musical score for Var. II, featuring ten staves of bass clef notation. The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4). The key signature is one flat (B-flat). The tempo and dynamics markings include *a tempo*, *rit.* (ritardando), and *dolce*. The score concludes with a final measure marked with a double bar line.

14. Exercise in Dotted Notes.

Maestoso.

The musical score is written for a single melodic line in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo marking is 'Maestoso'. The exercise is composed of 11 staves. The first staff begins with a star symbol (*) and a measure of two eighth notes. The subsequent staves contain various rhythmic patterns of dotted notes, often beamed in groups of four or six. Fingering numbers (1, 2, 3, 4) are placed above specific notes to indicate fingerings. The exercise ends with a double bar line on the eleventh staff.

*) Different bowings:

15. Facility in Bowing.

Moderato.

This musical score is a single-staff exercise in bass clef, marked 'Moderato'. It is written in D major (two sharps) and 2/4 time. The exercise consists of 16 measures, each containing a series of eighth-note patterns. The notation includes various bowing techniques indicated by slurs, accents, and fingerings (1, 2, 3, 4). The exercise is divided into two main sections: the first 12 measures feature a sequence of eighth-note runs with varying fingerings and slurs, while the last 4 measures (13-16) feature a more complex pattern of eighth notes with slurs and accents. The piece concludes with a final cadence in the 16th measure.

16. Exercise on the Inverted Mordent.

Andante con moto.

Andante con moto.

Allegro moderato.

17. Facility in Bowling.

17. Facility in Bowing.

The musical score is written for a single melodic line on a single staff in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood is marked 'Allegro moderato.' The piece consists of 17 measures. The notation includes various bowing techniques indicated by numbers 1, 2, 3, and 4 above the notes, often with curved lines connecting them. There are also some notes with stems pointing downwards. The paper is aged and yellowed.

17

This page contains 17 measures of music in bass clef, organized into 11 staves. The key signature has two flats (B-flat and E-flat). The notation is highly technical, featuring numerous sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs are used to group phrases of notes. The music appears to be a single melodic line, possibly for a piano or a voice. The final measure of the piece is marked with a double bar line and a repeat sign.

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Largo.

f

p

Allegro.

p

This musical score is for a violin exercise titled '18. Exercise in Detached Bowing.' It is written for the left hand in bass clef with a common time signature (C). The piece is divided into two main sections: 'Largo.' and 'Allegro.' The 'Largo' section begins with a forte (f) dynamic and features a series of slurs and fingerings (1, 2, 3, 4) over a sequence of notes. It concludes with a piano (p) dynamic. The 'Allegro' section starts with a piano (p) dynamic and consists of ten staves of continuous sixteenth-note patterns. These patterns include various chromatic and diatonic runs, often with slurs and fingerings (1, 2, 4) indicated. The key signature changes from one sharp (F#) to one flat (Bb) during the 'Allegro' section. The exercise ends with a final flourish on the last staff.

Moderato.

19. Rondino.

19

The musical score is written for a single melodic line in bass clef. The time signature is 2/4, and the key signature has two sharps (F# and C#). The tempo is marked 'Moderato'. The piece is titled '19. Rondino'. The notation includes numerous slurs, ties, and fingerings (1, 2, 3, 4) to guide the performer. The melody is characterized by frequent eighth and sixteenth notes, creating a lively and rhythmic feel. The score is organized into 14 staves, with the final staff ending in a double bar line and a repeat sign.



20. Exercise on the Trill.

Allegretto.



G-str.

Allegro.

21. Exercise in employing the Thumb.

22. Exercise in Arpeggios.

Allegro.

This musical score is for Exercise 22, titled "Exercise in Arpeggios," in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "Allegro." The piece consists of ten staves of music, each containing four measures. The notation is primarily arpeggiated chords, with many notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The exercise progresses through various harmonic patterns, including triads, dyads, and more complex arpeggiated figures. The final measure of the tenth staff ends with a double bar line.

This page contains ten staves of musical notation, likely for a piano piece. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The subsequent staves continue the melodic and harmonic development, featuring many slurs and fingerings (e.g., 1, 2, 4, 3). The piece concludes on the tenth staff with a final note and a fermata.



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